

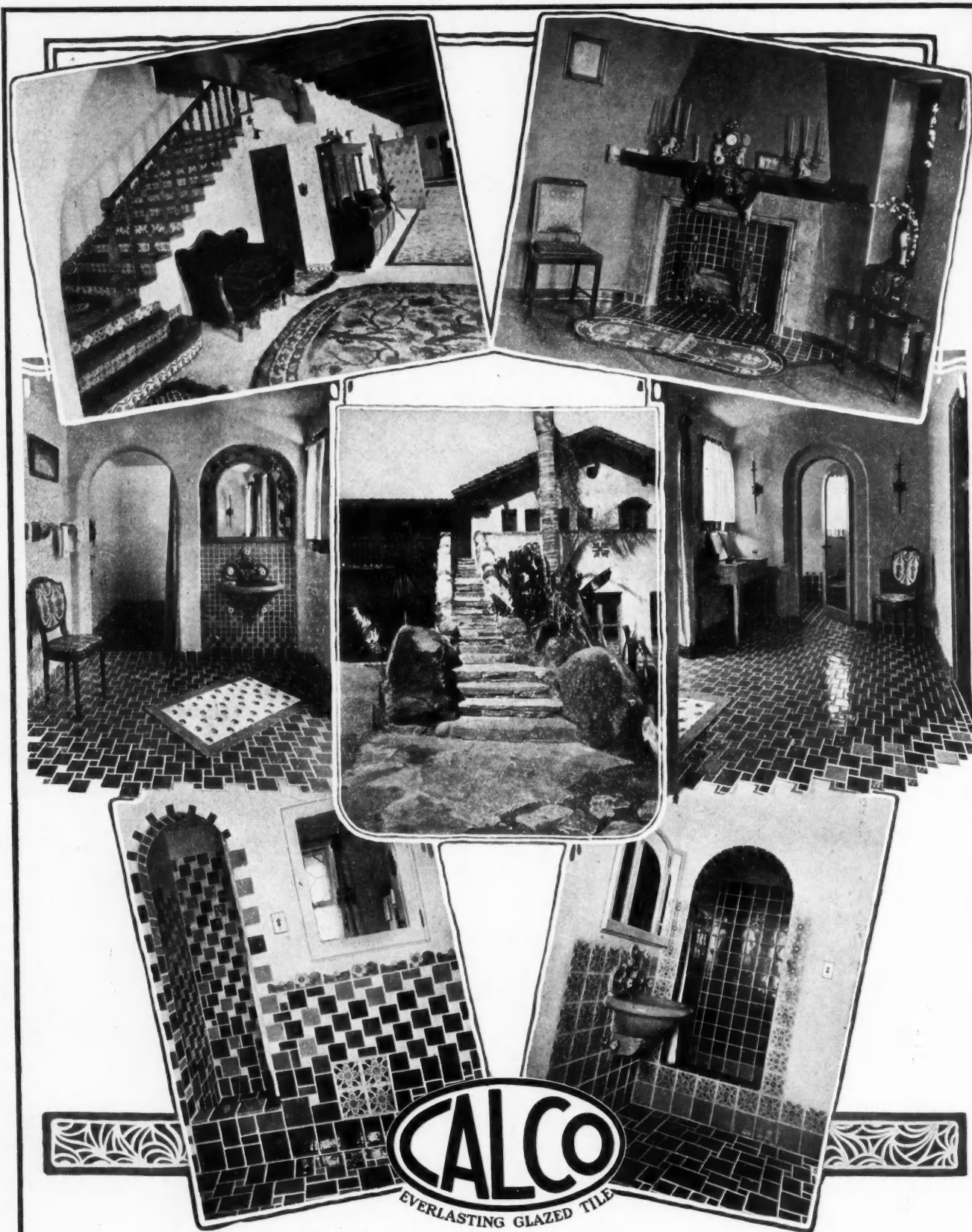
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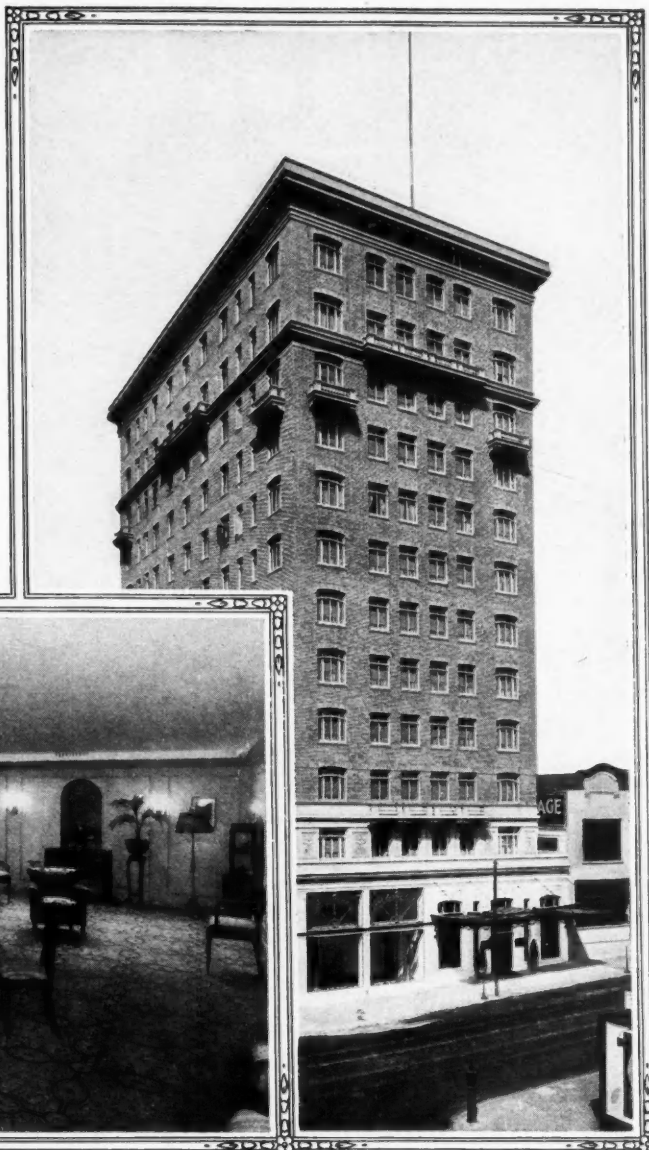
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HARRIS ALLEN, A. I. A., EDITOR

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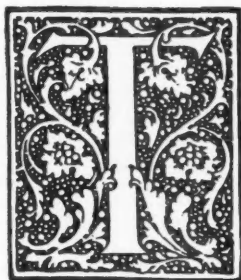
VOLUME XXVI · SAN FRANCISCO · AUGUST, 1924 · NUMBER TWO



RESIDENCE OF H. L. DELANO, PASADENA, CALIF., WALLACE NEFF, ARCHITECT

AN ARTIST IN ADOBE

[BY HARRIS ALLEN]



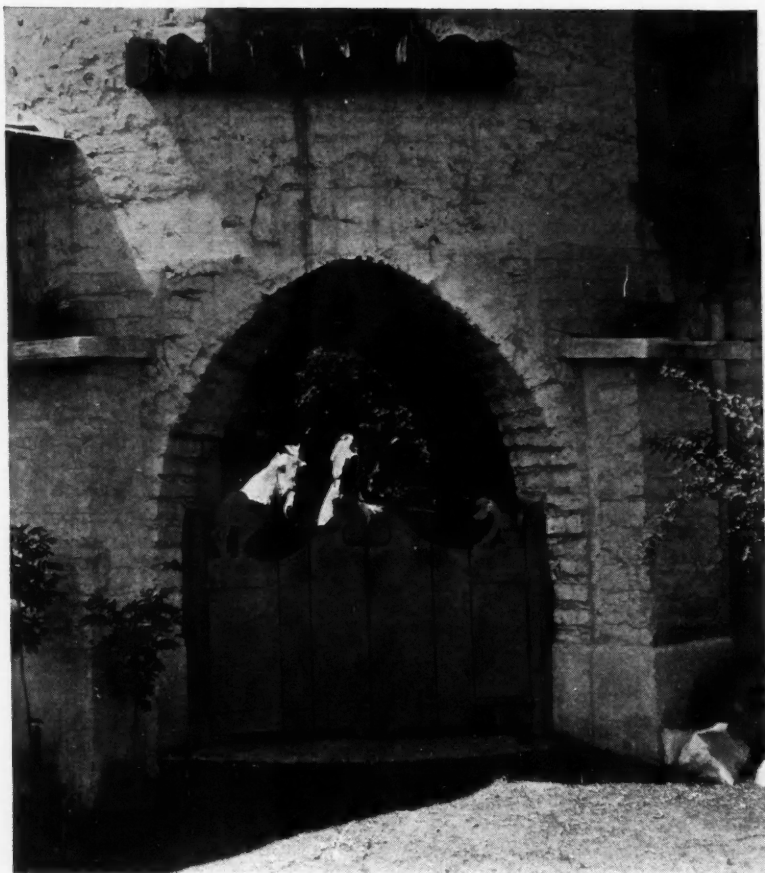
THE BUILDINGS which Mr. Wallace Neff has been doing recently in Southern California are not all actually executed in adobe, but they look the part; they have all the earmarks of the originals, of early days in California, plus Mr. Neff's personal touch, which is just as unmistakable. For practical purposes of criticism, as regards the spirit of design, they may be considered as of adobe.

For criticism of a fault-finding nature, there is here no occasion. We may, indeed, expect Mr. Neff to grow in grace, with years and experience; he is very young, and it is natural that we should find an occasional outcropping of fancy, not exactly exuberance, but rather sheer creative joy in modelling a plastic material into form. The wonder is, that with such clear evidence of original and imaginative designing power, there is in general such restraint and lack of effort. Here is an unusual combination of picturesqueness and simplicity.

It does not surprise me in the least that two Certificates of Honor should have been awarded last year to Mr. Neff by the Southern California Chapter of the American Institute of Architects. The jury, Messrs. John Galen Howard and Ernest Coxhead, of San Francisco, and Wm. E. Parsons, of Chicago, was certainly representative of the highest type of professional men, and their decision was a "cachet" gratifying indeed, well deserved, and, I feel sure, not disputed; although there are so many lovely compositions to choose from in Southern California, that I can imagine a conscientious jury might well reap a harvest of gray hairs from its labors.

However, the award has been made, and the examples of Mr. Neff's work shown in this issue give convincing evidence of real achievement, and promise of future development.

In general, these buildings reflect the atmosphere of early California, but the idiom is interpreted in a free and picturesque fashion. It must be confessed there is about much of our early examples, Missions and ranch houses, a monotony and severity of treatment that has



STABLE GATE, ESTATE OF E. D. LIBBEY

required the softening, ruinous hand of Time to beautify. Mr. Neff has preserved the charm, the simplicity and the harmonious lines of the Mission period, but he has imbued his compositions with a freeness, a variety of element, an irregular balance, which is all very delightful, and even, occasionally, playful in effect.

He paints from a bold palette. Broad rough surfaces of white-washed walls are pierced with deep embrasures, edged with the crisp, irregular shadows of heavy roof tiles. He uses vigorous arches of varying shapes, curving ramps, solid beams of timber, thick wooden shutters, projecting balconies, wrought iron in forms that are strong and simple. Here is no delicate stylist who refines detail until it is finicky, nor yet an impressionist who is vague and poetic and wishy-washy; rather, a vivid realist who paints with strong shadows and bold form and rich color. A bit theatric at times; what stunning stage settings some of these would make!

The Ojai Valley Club is a sheer delight. Inside and out, it fits its place and its purpose, and one hardly feels the absence of vines and foliage or the mellowing touch of weather. That these added charms will be welcome is a matter of course. It is lovely now; it will be exquisite in a few years.

The proposed hotel at Ojai carries on the same spirit of traditional California idealized, and bids fair even to surpass the Country Club in quaint picturesqueness and variety of outline. True, we never saw a tower such as this, on Mission or fort or hacienda—but is it not just the right accent to balance the composition? Some day, I hope to be a guest at this hotel, and wander through the patio in the shade of those Monterey-Spanish balconies, and see the green moonlight flicker over those rough expanses of adobe—I hope it will be adobe.

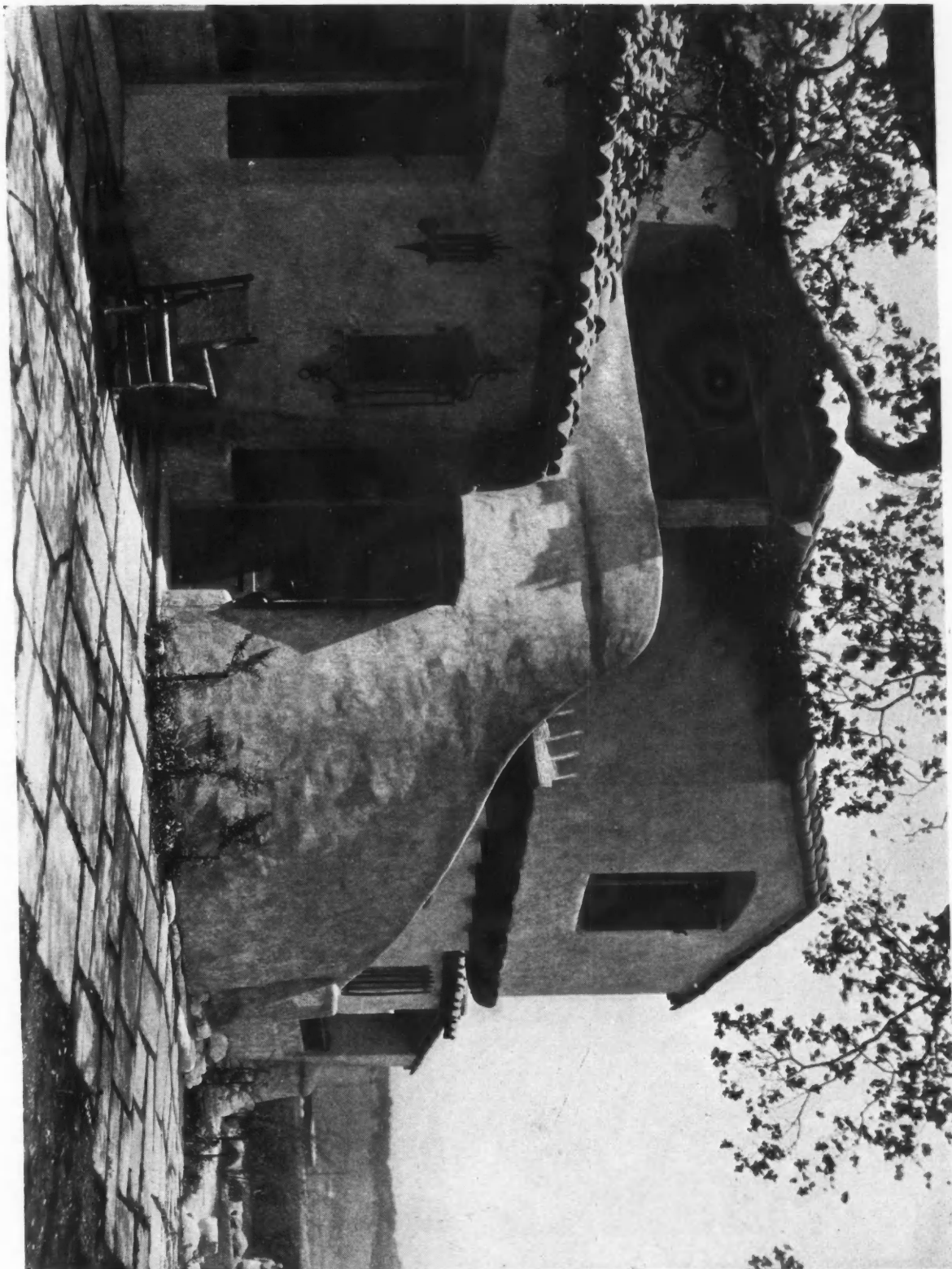
It is interesting to see what this artist has been able to accomplish with such a practical and usually uninteresting problem as a farm stable. The Libbey stables in the Ojai valley are constructed of large adobe brick, white-washed, and in spite of their cleanness and newness, they have attained the picture quality of the Old World to a surprising degree.

We are given a truly fascinating glimpse of the courtyard; with apparently artless, naive, simplicity—how accidental-looking—and, in reality, what subtle artistry!

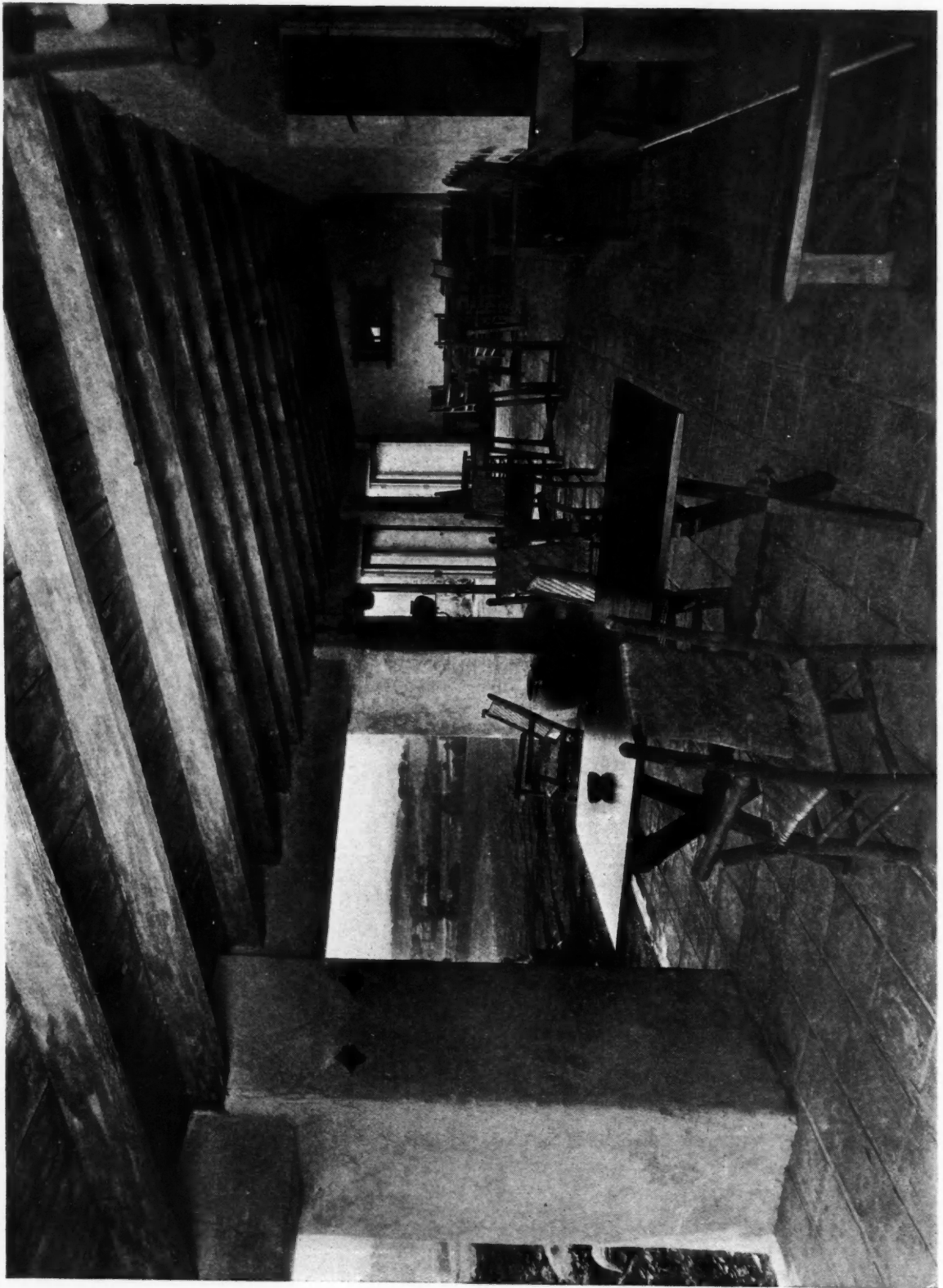
When it comes to residence design, I should say Mr. Neff has not quite "arrived." Praiseworthy as to proportions and texture and detail, there is lacking that sense of balance which is strong in the other designs; this is pretty well overcome in the Walker house, which it is really hard to criticize without being captious. It is a jewel in a rich setting; the effect of shadow tracery on these white walls, framed by green turf and foliage, red tiles and blue sky, must be a joy to the eye.

The interiors are effective and consistent. They are quite sincere, in fact, a little *too* sincere sometimes; these huge trussed beams and sturdy rafters are genuine construction beyond a reasonable doubt, but strike one as being somewhat out of scale. They interfere with the domestic quality which is otherwise convincing and unaffected. However, they err on the safe side; delicate detail would be entirely out of keeping with the virile atmosphere which is characteristic of all Mr. Neff's work.

With so much accomplished already, here is a man whose future development will be well worth watching.



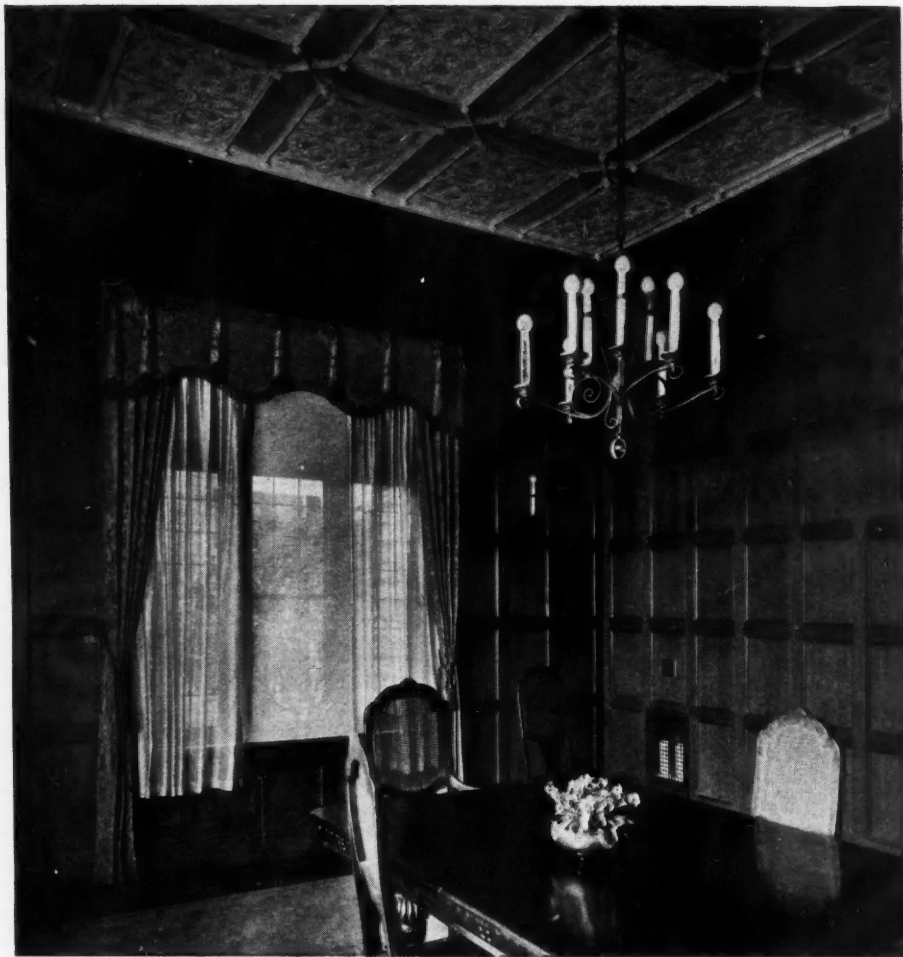
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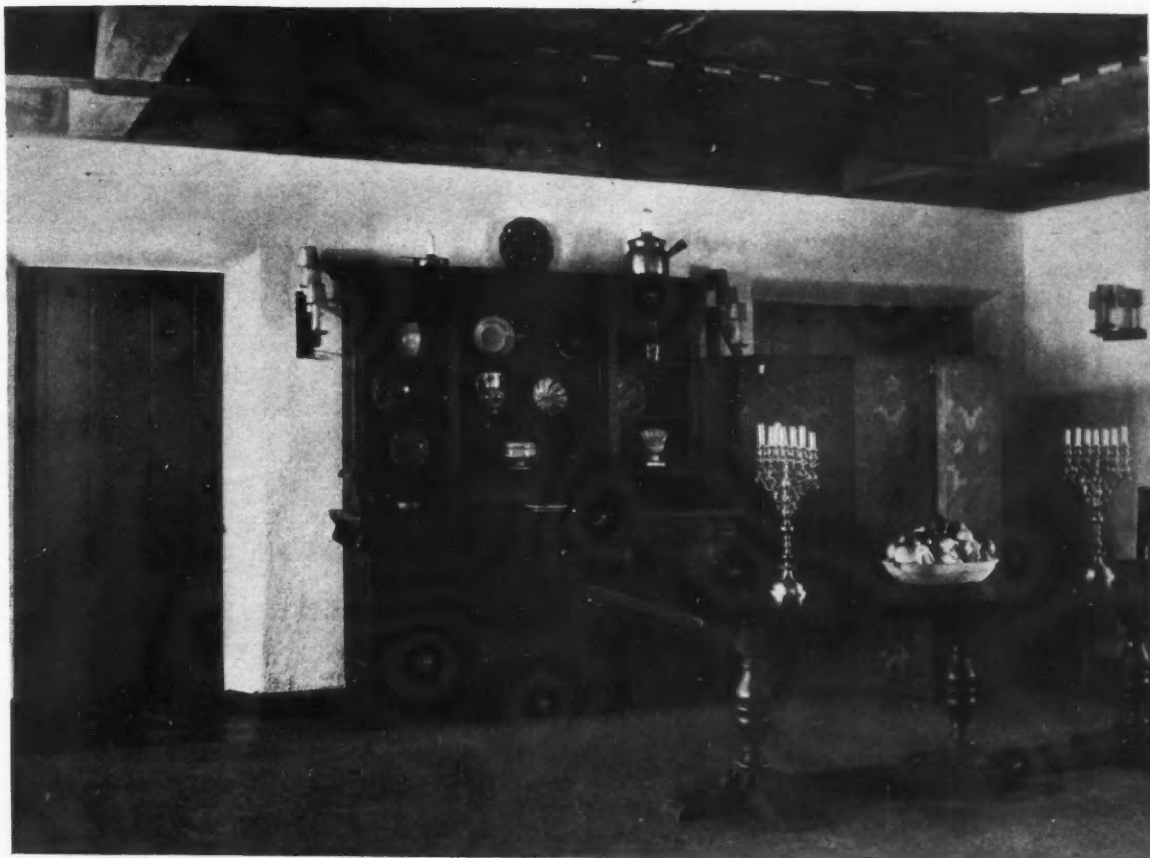


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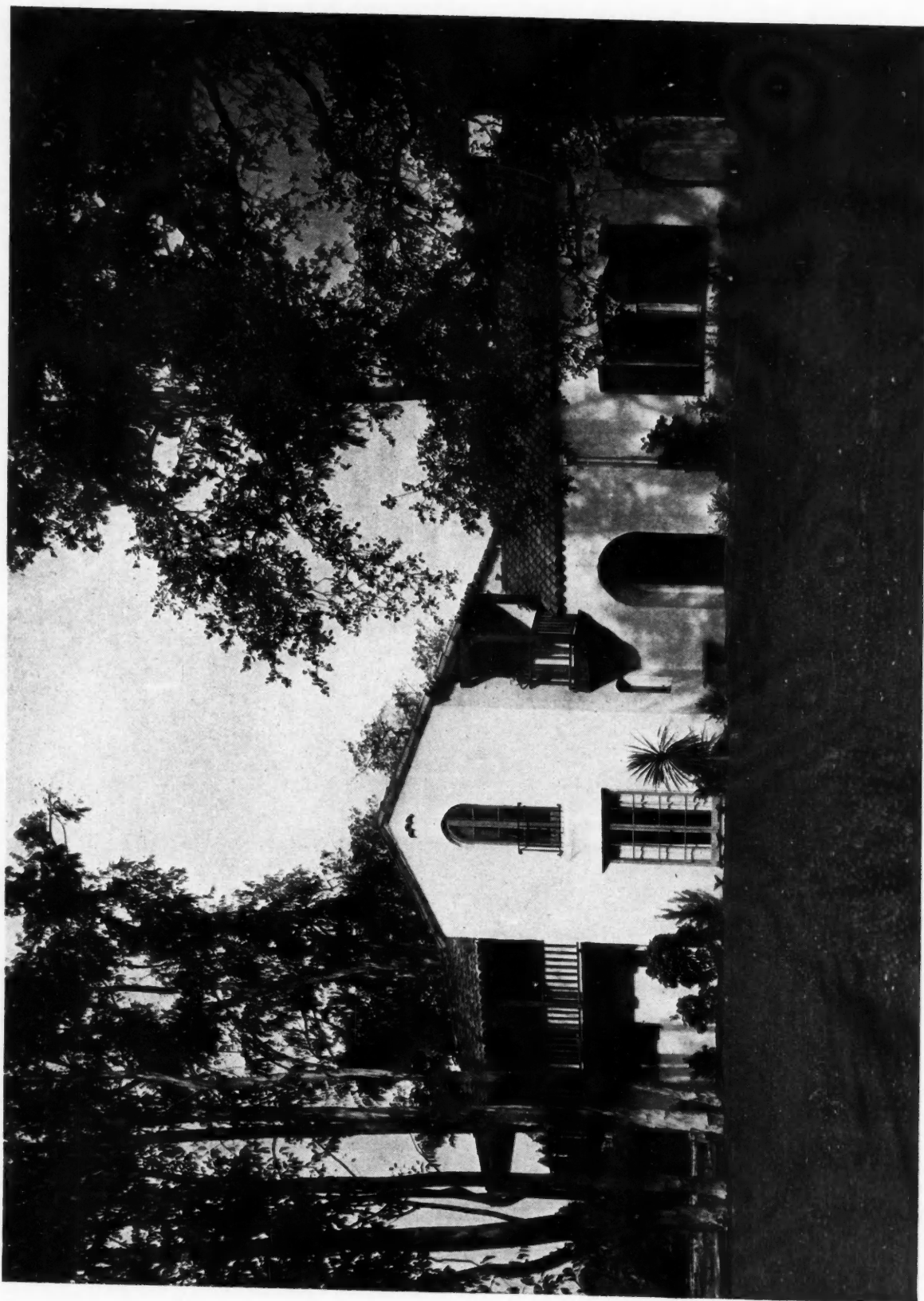
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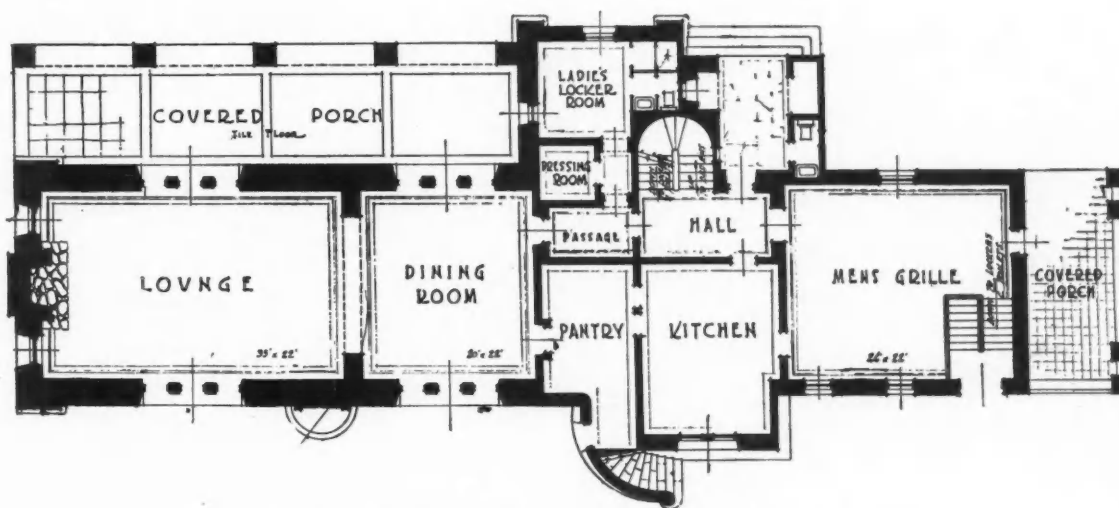
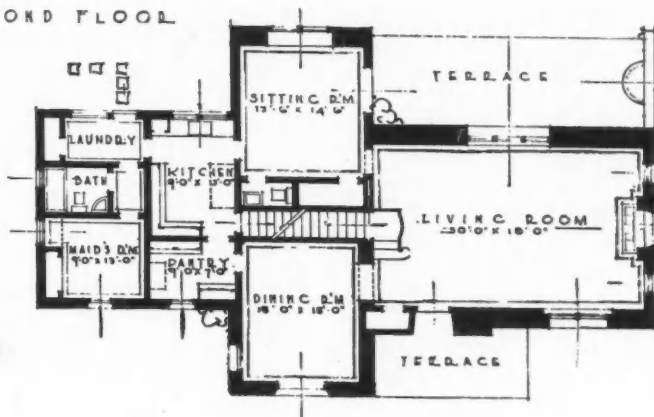
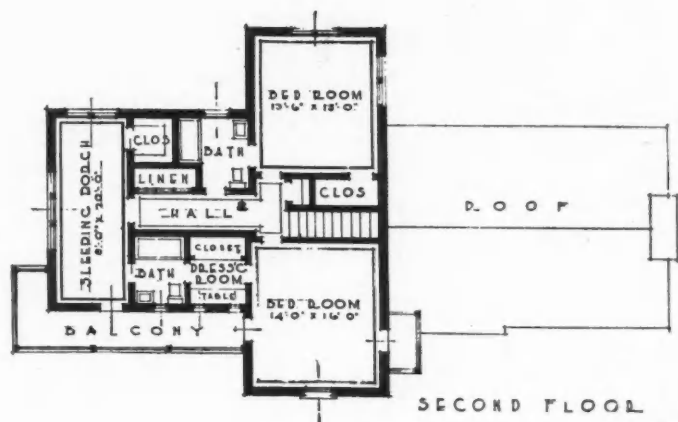
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ABOVE: DINING ROOM, BELOW: LOUNGE, OJAI VALLEY COUNTRY CLUB, WALLACE NEFF, ARCHITECT
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RESIDENCE OF
MRS. L. H.
WALKER,
PASADENA, CAL.
WALLACE NEFF,
ARCHITECT



ABOVE, FLOOR PLANS OF MRS. L. H. WALKER'S RESIDENCE
 BELOW, FLOOR PLANS OF OJAI VALLEY COUNTRY CLUB
 WALLACE NEFF, ARCHITECT



RESIDENCE OF
MR. F. C.
VAN DENISE,
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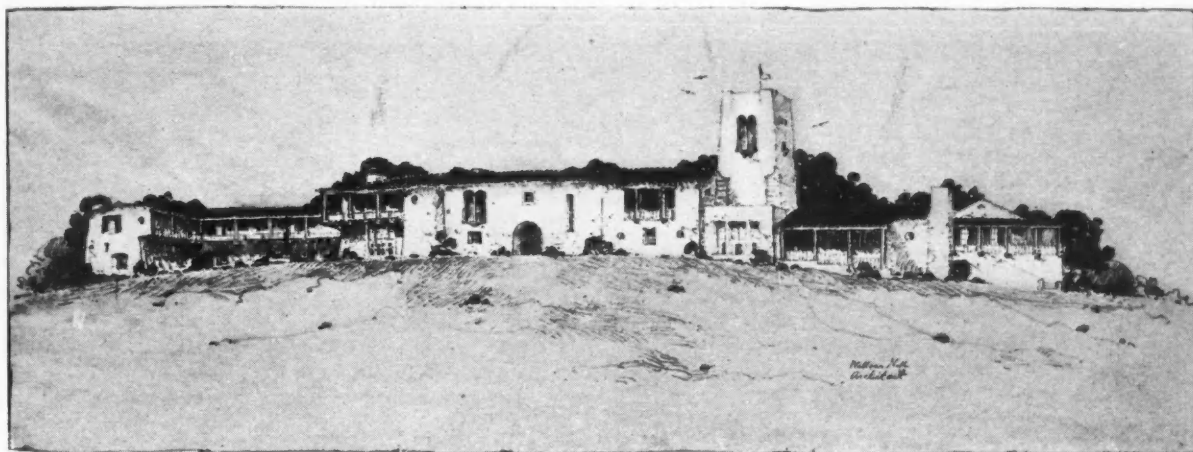


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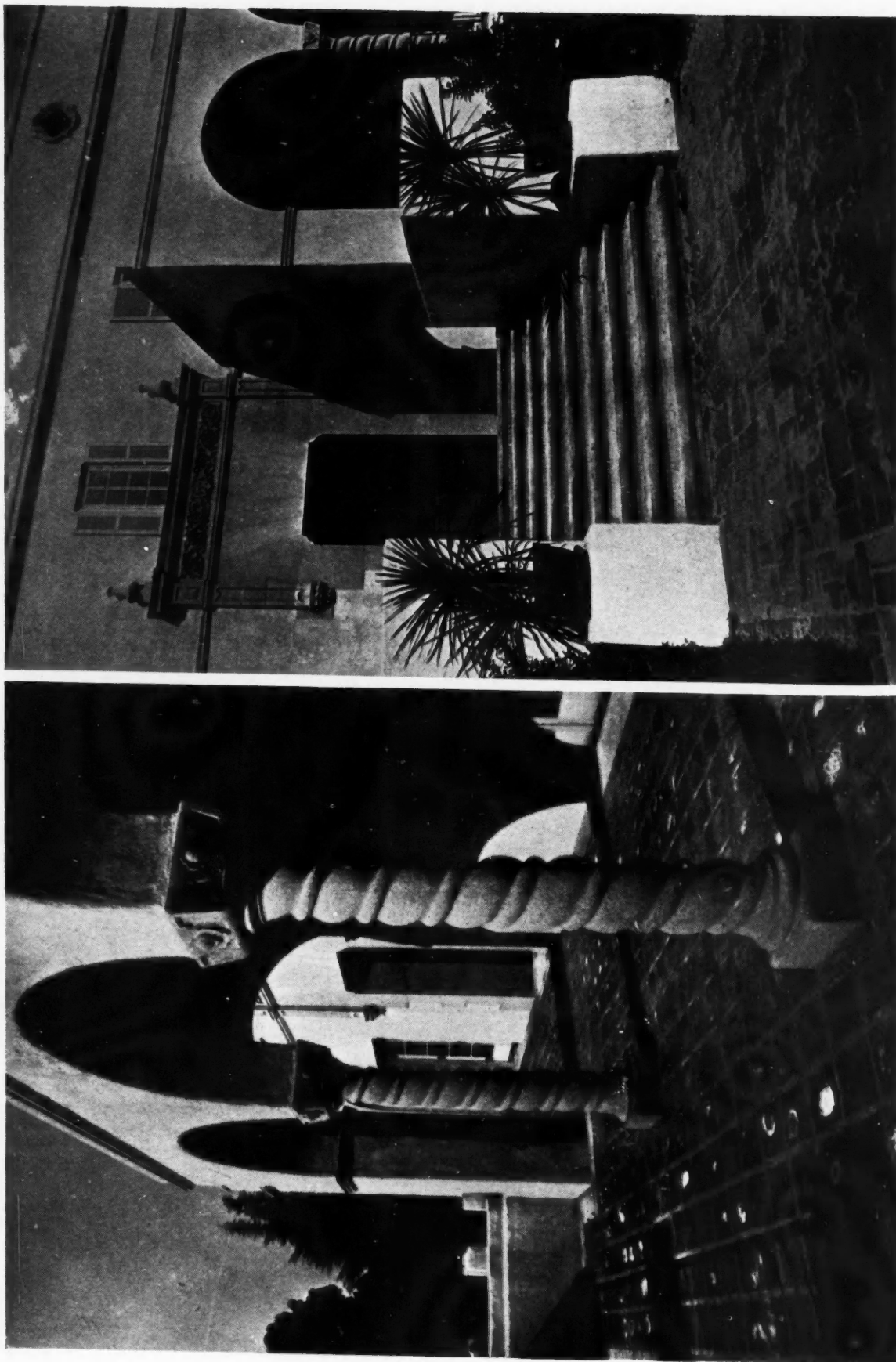
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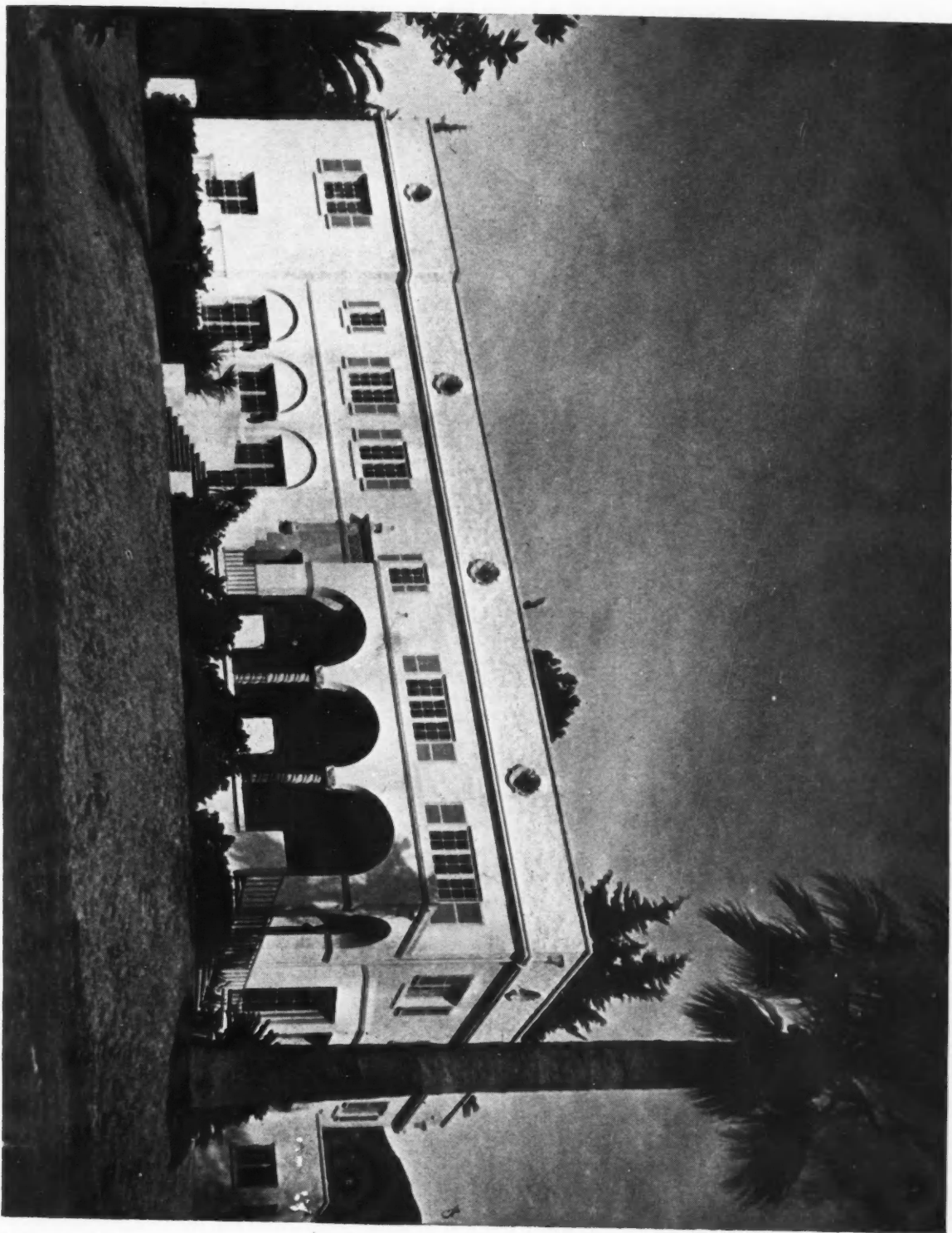
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ABOVE SKETCH FOR HOTEL, OJAI; BELOW SKETCH FOR RESIDENCE, PASADENA
WALLACE NEFF, ARCHITECT



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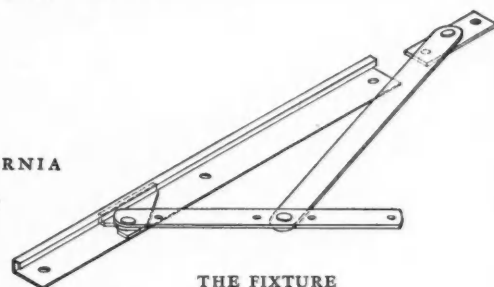
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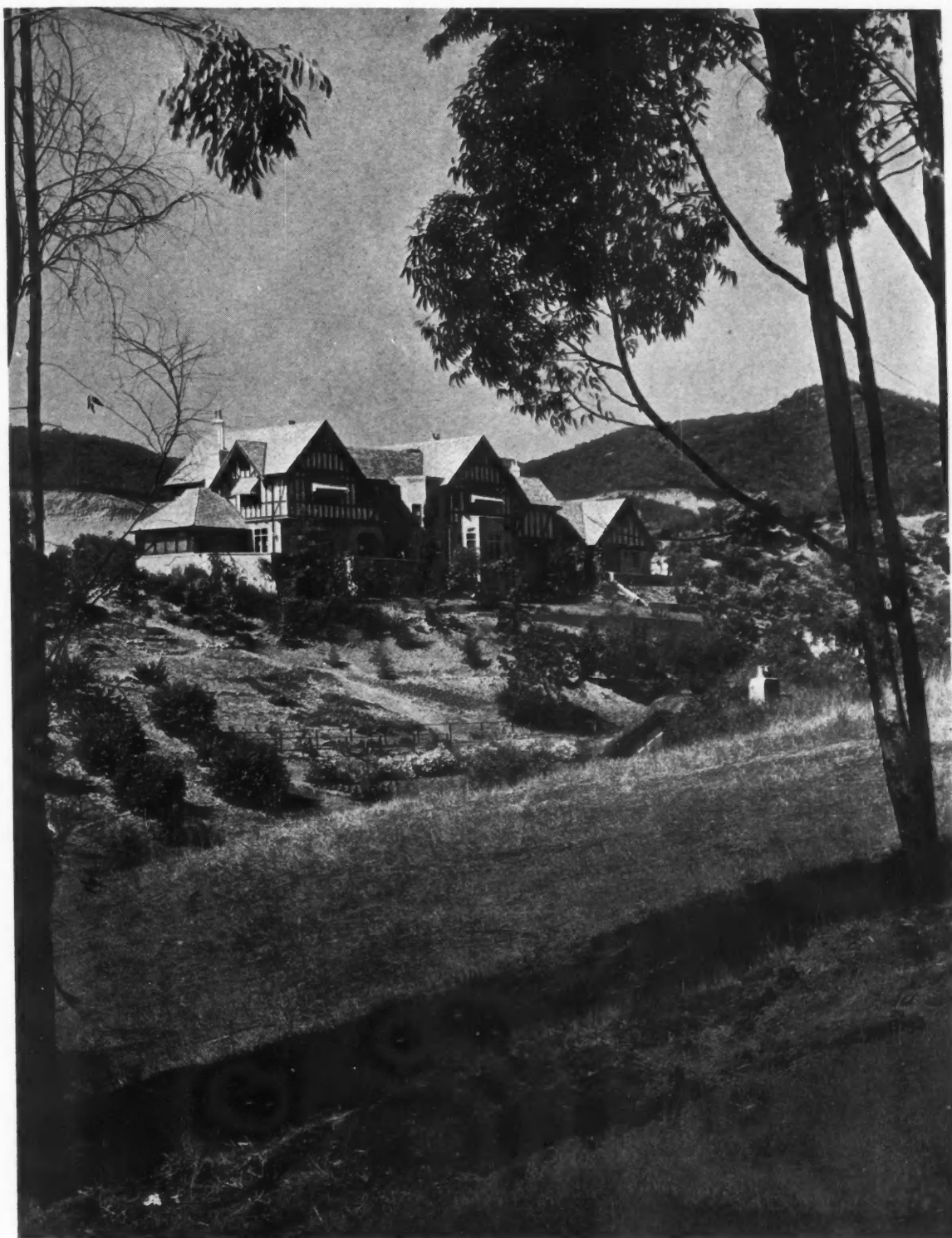
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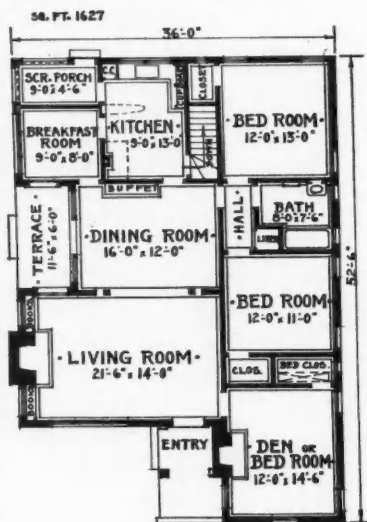
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· EDITORIAL ·

The California Renaissance

THE MOST prolonged period of architectural influence has been that known as the Italian Renaissance. Beginning about 1400 A. D., it has never since completely lapsed; in the words of William Anderson, "it has had an incalculable influence upon all forms of art production to this day."

It has been called an imitative style; but it embodied the most glorious traditions of the race, and interpreted the spirit, the purposes, the requirements of its era.

However opinions may differ as to the comparative beauty of Renaissance and Gothic architecture, its vitality has disproved the charge that it was merely a copying of dead forms. Another charge is true; too often its own forms, originally instinct with creative inspiration and true to the temper of the times, have been reproduced blindly without regard to change in conditions.

Something similar to the Italian Renaissance is happening in California today. There has been a re-birth of the early forms of architecture of this land, and their progenitors in the mother-land. Like the first, sincere, inspired creations of Brunelleschi and his kind, these are no blind copies of primitive structures. Those features of the early days which we find charming and comfortable, en rapport with country and climate, have provided an inspiration, an influence, not racial, but distinctive, traditional, and capable of endless variety. To develop this type into buildings completely suited to and equipped for modern life, to record herewith the habits and character of the people, to produce pure, living beauty in mass and color and texture, in scale, proportion and balance—and for this accomplishment to be not sporadic, but widespread and spreading ever wider and faster—this, indeed, may well be called the California Renaissance.

* * *

Some Shop Talk

IT is a pleasure to be able to announce that, owing to improved business conditions, the annual subscription rate of the PACIFIC COAST ARCHITECT will not be advanced to \$5.00, as previously announced, but will be \$3.50. That we shall endeavor to give the larger worth for

the smaller price, our readers may rest assured. The policy of the PACIFIC COAST ARCHITECT can bear repeating; it is, in brief, to present the best contemporary architecture of the west coast in the best possible form. Our policy is a constructive one, and we wish to publish nothing the merits of which we cannot truthfully describe; everything possible which, in our judgment, deserves commendation for architectural excellence.

* * *

The Essence of Architecture

"It is no sign of deadness in a present art that it borrows or imitates, but only if it borrows without paying interest, or if it imitates without choice.

"There is something to my mind majestic in the life of an architecture so strong in its own new instincts that it re-constructs and rearranges every fragment that it copies or borrows into harmony with its own thoughts—a harmony at first disjointed and awkward, but completed in the end, and fused into perfect organization; all the borrowed elements being subordinated to its own primal, unchanged life.

"For, indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations: it is in that golden stain of time, that we are to look for the real light, and color, and preciousness of architecture; and it is not until a building has assumed this character, till it has been intrusted with the fame, and hallowed by the deeds of men, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess, of language and of life." —*Ruskin*



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LANDSCAPE ARCHITECTURE

BY WALTER A. HOFF, CONSULTING LANDSCAPE ENGINEER



PERHAPS it might be well, before entering into a consideration of the subject of Landscape Architecture, to direct the reader's attention to the more comprehensive meaning of the term Architect.

An architect is one who contrives plans, makes or builds up something. It does not necessarily mean a house or a structure. It is just as applicable to a garden or a painting, or one may even be the architect of one's own fortune. In other words, the contriver or designer is an architect.

The function, then, of the landscape architect is to create, and his work is confined to the exterior of the house; that is, to the garden and home surroundings.

It is also well to impress upon our minds particularly the thought that a man enters his home, not when he crosses the threshold and enters the front door, but the moment he sets his foot on his property. It is essential, therefore, that as much thought and consideration be given to his outdoor home surroundings as is given to the interior. In fact there are more reasons why particular stress should be given to the grounds, for they are:

First: An expression of taste and personality.

Second: They are open to the enjoyment of others.

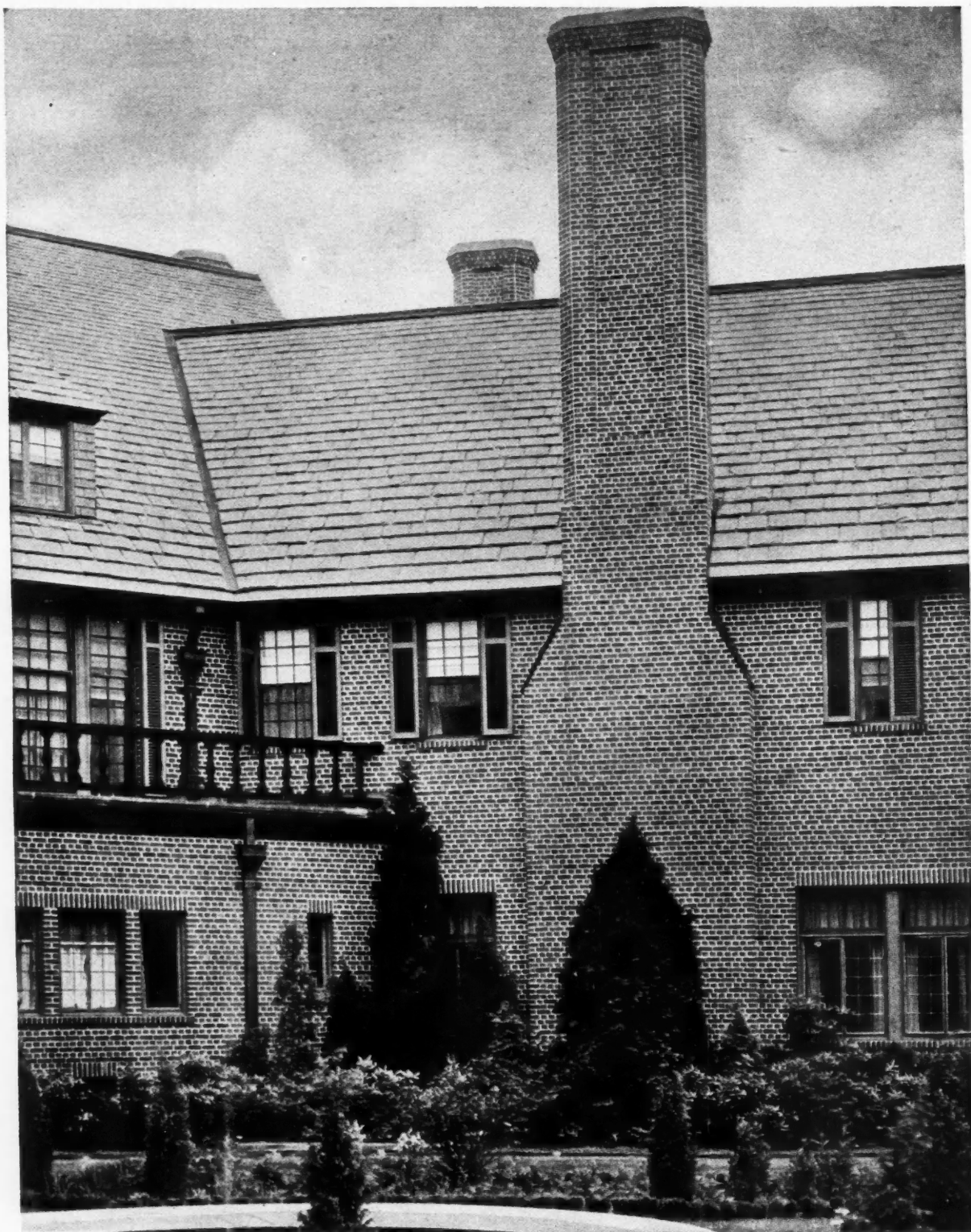
Third: They are an uplift to the community.

It is upon the right relation of the garden to the house that the enjoyment to be derived will

largely depend. The relation must be intimate, it must be convenient, and it must be inviting. To get the maximum enjoyment from home surroundings from a purely practical standpoint the drives, walks and utilitarian features should be carefully planned with their relation to the house.

It would be quite as reasonable to work without a well-considered plan in building our homes as it would to work without a definite garden plan. Thought must be given to the location of the house, garage, summer houses, pergolas, swimming-pools and any other features that the garden may hold. Careful consideration must also be given to the arrangement of walks, drives and approaches. Additionally, every tree, plant and shrub should bear a definite relation one to the other in the general scheme. Nothing is so uplifting to a community as well-arranged artistic properties, nor is anything so depressing as general carelessness and ill-kept and untidy exterior gardens. In Berkeley, California, the cutting of weeds along the streets is required by ordinance.

Even more important than our plan is the thought we should give to the correct framing of any architectural features of the house—screening of unsightly views—establishing of pleasing vistas and the proper selection of plant material. Trees, plants and shrubs should be selected with a definite knowledge as to the height and spread they will attain at maturity. Plants of similar foliage texture should be massed together. Trees of rapid and spreading habit should be reserved for areas [Continued on page 31]



Detail of Residence, Locust Valley, Long Island. Kenneth Murchison, Architect

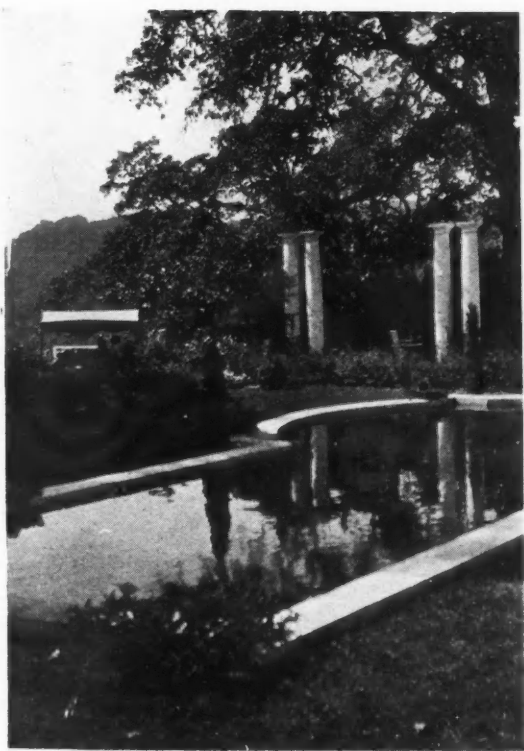
THIS glimpse of a sumptuous country house reveals the architect's scrupulous attention to carrying out his brickwork design. The craftsman has kept strictly to his task in setting the brick lintels and sills, in laying the English Cross Bond, and in recessing the panels in the splendid chimneys. "Architectural Details in Brickwork" a collection of halftone plates, issued in three series, each

in a folder ready for filing, will be sent to any architect requesting them on his office stationery. The plates show many examples of the beautiful effects that can be economically obtained through the use of standard sized face brick.

Address, American Face Brick Association, 1764 Peoples Life Building, Chicago, Illinois.

Continued from page 29] where there will always be ample room for development. Lack of foresight in planting is usually the cause of many garden deficiencies. In passing through suburban cities, one notices particularly the lack of judgment in selecting plant material. We find fairly well designed houses with moderately sized gardens in which there are trees which at maturity attain a height of 50 and 60 feet and a spread of 30 to 40 feet; trees, the selection of which would be a problem for a large park, are in many instances used liberally around small homes and on a small piece of property. We find almost universally a very striking error in the use of palms, particularly *Phoenix Canariensis*. While palms in themselves are very beautiful when properly arranged on a place, and while they are invaluable for certain landscape effects and tropical atmosphere, they are certainly not intended for the center of a lawn in front of the average sized house. Contrary to general impression, palms are rapid growers and are soon out of scale with their surroundings. The pitiful part of their promiscuous use is, then, their uprooting and destruction at a time when they have reached the beauty of their maturity.

Equally poor judgment is also used in the selection of a great deal of the plant material that is in evidence in small gardens.

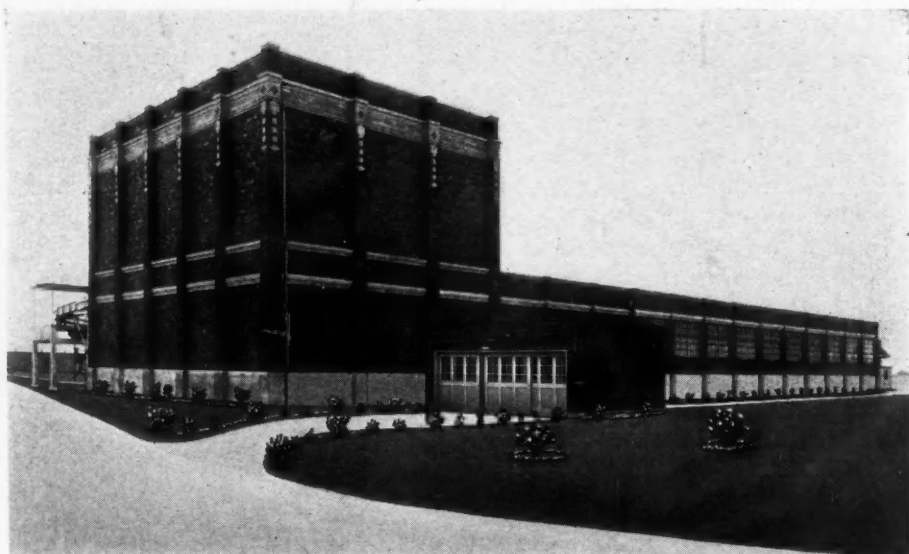


POOL AND COLONNADE, ESTATE OF CLARENCE E. SCHMIDT, "VILLA NEE MONTES," SANTA CRUZ MOUNTAINS

In planning a garden we must select first a good background for the house. Where one does not already exist trees should be located that will give the richest background effect. Fortunately we have in California many alien as well as native trees that can be used effectively for this purpose. Among evergreens we have unlimited varieties of Conifers Acacias, Camphor, Casuarina, Pepper, Magnolia, Sterculia, etc. Among the deciduous tree the Red Oak, *Prunus Pissardi*, American Elm, Birch, Maple, Catalpa, Ginko Biloba, Platanus, etc. From our California natives, we can draw some of the best background plantings, notably *Umbellaria Californica* (Wild Laurel), *Pinus Radiata* (Monterey Pine) and *Cupressus Macrocarpa* (Monterey Cypress), *Librecedrus Decurrens* (Incense Cedar), *Sequoia Sempervirens* (California Redwood), etc. These trees are mentioned because each one of them has some particular merit, either in habit, color-tone, or texture of the foliage. They should be used with discrimination and set well back from the house line, as they branch to such an extent and rise to such a height that they form a pleasing canopy over any smaller and slower-growing trees or shrubs which may be planted between them and the residence. In suggesting these background trees it is assumed that the garden permits of their use; that they will be in scale and in harmony with the picture to be created.

In addition to a suitable background of tree planting it is often advisable to frame a house by plantation, sometimes on both ends, sometimes only on one end, depending on the character of the roof and the adjoining ground. Where horizontal lines prevail in the general architectural scheme pyramidal types of trees should be used. Where perpendicular lines predominate in the building the trees planted close to it should be of a spreading character, unless for some particular reason the perpendicular lines are to be accentuated.

Houses which set close to the ground should have no planting or an extremely low planting at the base. It is often advisable to have the lawn extend up to the line of the porches or the base of the house with groups of planting at the corners. Should the floor line be just enough above the grade to admit of base planting we should select plant material of a dwarf character, evergreen—with the dark shades of green against the house graduating to lighter shades as we work away from the house. Myrtus, *Osmanthus*, Mahonia, Cistus, Evonymus, Choisya, Eleagnus, Berberis, *Raphiolepis Hybrida*, Dwarf Ericas, Hypericum, spreading types of *Cotoneaster*, etc., are plant materials suitable for this purpose. Plants of rapid growth [*Continued on page 33*]



PACIFIC FRUIT EXPRESS ICE PLANT, VISITACION VALLEY, SAN FRANCISCO
 H. W. White, *Supervising Engineer* - L. A. Weatherwax, *Structural Engineer*
 Daniel R. Wagner, *General Contractor* - Emil Hogberg, *Masonry Contractor*

Saving Weight and Cork Insulation

Two special problems met in the construction of the just completed Pacific Fruit Express icing station in Visitacion Valley serve to emphasize two important advantages of Dickey Mastertile construction.

1—The land on which the new plant was built is of an extremely marshy character.

Dickey Mastertile construction was chosen because of its lightness, yet ample strength. Each 8" Dickey Mastertile takes the place of six brick in the wall. Dickey Mastertile is 54% lighter than solid masonry and 60% lighter than reinforced concrete.

2—It was necessary to have the walls non-conductors of heat.

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The building is well worth inspection because the DICKEY MASTER TILE smooth-finished type has been left exposed. The effect is a pleasing demonstration of the handsome effect to be obtained by using smooth finish MASTER TILE without a covering of stucco or cement plaster.

When economy and speed of construction are important consider Dickey Mastertile, the lowest priced permanent building material.

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CALIFORNIA BRICK COMPANY

ASSOCIATED WITH LIVERMORE FIRE BRICK WORKS

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BUILDERS' EXCHANGE, OAKLAND

Continued from page 31] that would, in front of windows or near them, obstruct light, should not be used.

Base plantings should always be sinuous in outline, extending out at the corners and receding at the base of the building.

Where entrances are important architecturally, it is fitting that the planting accentuate the importance. This is accomplished by massing substantial tall groups at such points. Where stretches of wall occur between openings it is good practice to break the bareness by the use of broad-leaved evergreen shrubs.

There is nothing that mars the unity of a garden more than a poor lawn planting. In connection with the lawn planting one must bear in mind also planting along drives, walks and paths, lawn specimens and lawn groups.

Along drives and paths where areas permit we may group specimen plants, for it is here that the observer is brought in close touch with the detail of every plant. The arrangement should be such as to avoid straight lines—large trees should be toward the back and small varieties toward the point of view.

It is a safe rule and good practice to keep the lawn area in front of the house as open as possible without making it uninteresting. Fortunately, the days of the lawn besprinkled with endless varieties of conifers has passed into history. This is true also of the use of lawns broken up with circular or geometrically shaped beds.

Any specimen trees that are used on the lawn should be low branched and furnished to the ground. Very gratifying results may be obtained by groupings of Oriental Spruce, Nordmann's Fir, Cedrus Dedora, Cryptameria, Lawson Cypress, Koster's Blue Spruce, Retinosporas, or even groups of berrying Pyracanthas and Cotoneasters. These lawn group plantings should have an outline flowing and not stiff and



FORMAL GARDEN AND PERGOLA OF WALTER B. BRANDT, HILLSBORO, ONE YEAR AFTER PLANTING

regular—they should be so placed as to accentuate the view to some pleasing object beyond. They should be used very sparingly.

When privacy is desired or when we desire to create the scene within the grounds, it is necessary that we have appropriate belt plantings. The border should always be of greater depth at the corners, and it is here we should have the greatest height. Where the lawn area is sufficiently large the border may be extended well into the lawn at points, thus forming bays that give an idea of distance.

The unlimited selection of plant materials of the San Francisco Bay region makes it possible for us to work into our border plantings an interesting assortment of broad-leaved evergreens, berrying plants, deciduous flowering shrubs and perennials.

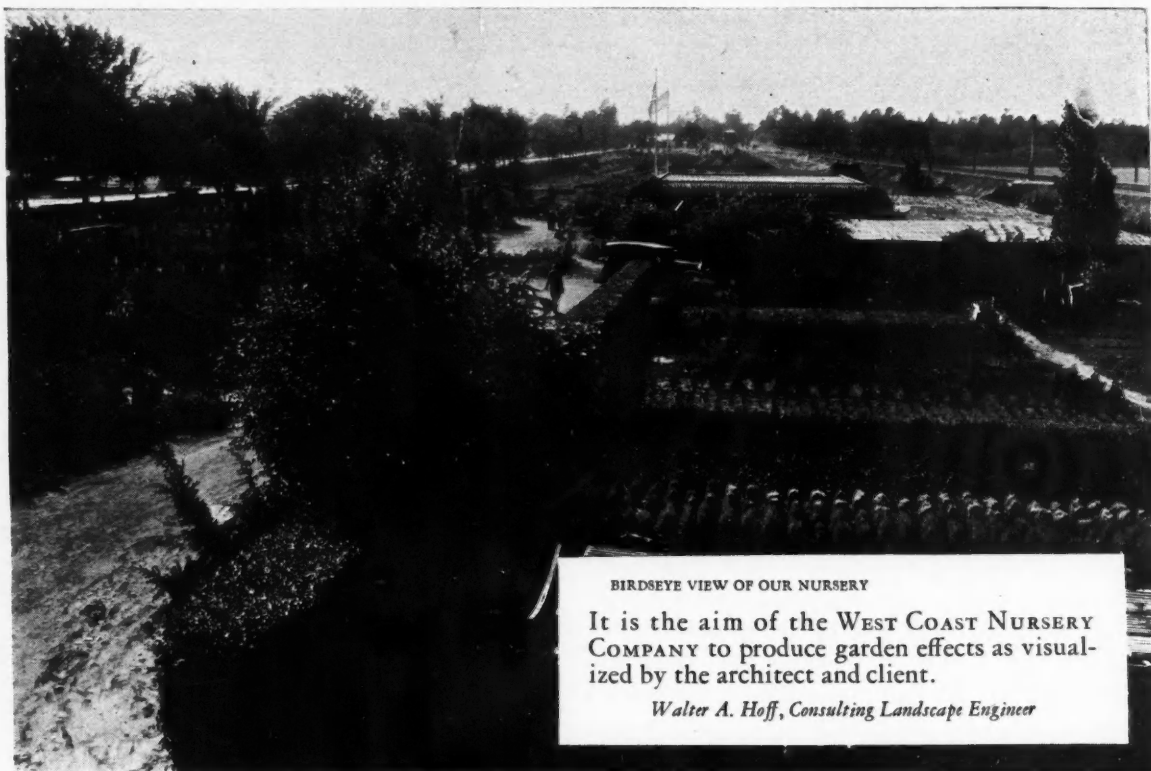
There is perhaps no section of the globe where gardening may be perfected with less effort than it can in California—and if the few fundamental principles of landscape architecture as have been here outlined are adhered to—we can have better and more harmonious and beautiful gardens about our homes.

* * *

"Whatever is in architecture fair or beautiful, is imitated from natural form; and what is not so derived, depends for its dignity upon arrangement and government received from human mind, and receives a sublimity high in proportion to the power expressed. All buildings, therefore, shows man either as gathering or governing; and the secrets of his success are his knowing what to gather, and how to rule. These are the two great intellectual Lamps of Architecture; the one consisting in a just and humble veneration for the works of God upon the earth, and the other in an understanding of the dominion over those works which has been vested in man."—*Ruskin*.



REAR GARDEN FORMING OUTDOOR ROOM, GARDEN OF WALTER B. BRANDT, HILLSBORO, CALIF.



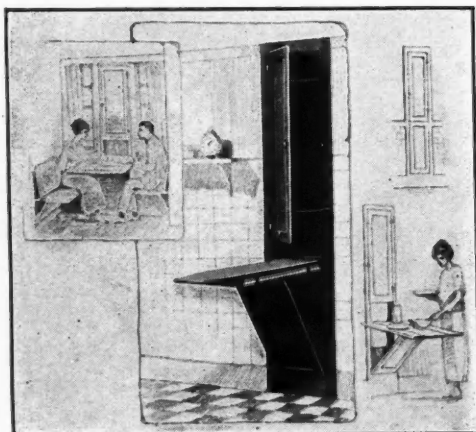
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Walter A. Hoff, Consulting Landscape Engineer

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EXCERPT FROM ARTICLE ON "ORGANIZATION OF AN ARCHITECT'S OFFICE"

✦ BY EDWIN BERGSTROM ✦



IT HAS been shown:

That architecture must be conducted as a business, and therefore it must be organized to do business.

That the success of a business depends upon the service rendered.

That service rendered depends upon the organization of business.

That the welfare of the organization depends upon its management.

That successful management means the administering of each department of the organization with exact knowledge combined with ideals of service, integrity, common sense and diligence.

That successful management places responsibility upon competent individuals, holds them responsible for results, and adequately compensates them therefor, at the same time coordinating the work of these individuals.

That successful management requires clearly stated instructions and documents, each always committed to writing, with their delivery and receipt clearly accounted for and acknowledged, leaving nothing to remembrance and chance.

That it requires promptness of decision with nothing put off from day to day.

That it requires accuracy in every function.

That successful management assumes full responsibilities for its actions without equivocation or evasion, and demands equal consideration from those with whom it deals.

That successful management knows the detailed cost of every service given by it and of those things with and in which it deals, and by constant and repeated regular analysis of these

costs and the services rendered, produces these services at the minimum costs.

That management is an art, always a matter of personality; organization is merely the machinery which the personality uses to accomplish the art.

Regardless of the size of his plant, let every architect take these thoughts with him. If he will put down on paper a plan of doing his work, his idea of the organization of his forces, working from the broad functions down to the finest detail, systematizing every effort of his practice, and will compare and discuss this plan with his fellows who have made similar surveys of their practice; if he will fearlessly analyze the quality and quantity of service he is giving and compare them with the most complete service he can imagine the architectural profession should give; if he will analyze his costs of giving these services; if he will budget his income and schedule his own and the time to be spent upon the various portions of the work; if he will reduce every order and instruction to writing and confirm every verbal understanding in the same manner; if he will not start any job until he has made a clear contract with his client definitely stating his own duties, the owner's duties, the compensation to be paid to him with the methods and times of payment of same, clearly providing for all contingencies of termination of contract or work and covering all relations to other interests on the work; and, finally, if he will conclude to conduct his business strictly within these lines, he will have established in his business the essentials of good managership and will have taken the great step to put himself in the path that leads to Success and that will raise the practice of architecture in the public esteem.

(Reprinted from "California Southland")

* * *

ANNOUNCEMENT is made that the Potter Radiator Corporation, of Delaware, with a capital of \$800,000, has been granted a license to do business in California.

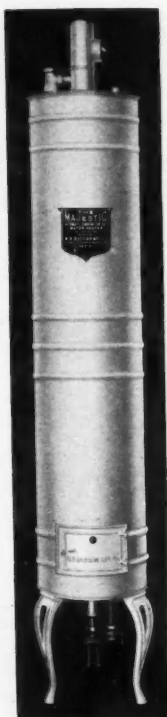
Simultaneous with this announcement is the disclosure by T. J. Potter, president of the new firm, that plans have been completed for a five-acre plant in Southern California, the first unit of which will be ready for occupancy by September first.

All financing for the new Potter firm was arranged in advance of any announcement of plans, and the money for the buildings and the purchase of a site now held under option, has been appropriated. Included in the construction program is a new factory building, a foundry and a separate office and administration building.

The new firm is entirely distinct from the California corporation by the same name, although Mr. Potter retains a controlling interest in both firms. The new firm will engage in the manufacture of "Gas-steam" radiators and standard radiator sections such as used for steam and hot water heating, in addition to one type of gas radiator now being built by the present organization.

* * *

H. W. HIGBIE, Architect, announces the removal of his offices from the Porter Building to The Higbie Studios, 518 South Second Street, San Jose, California. Telephone, San Jose 1386.



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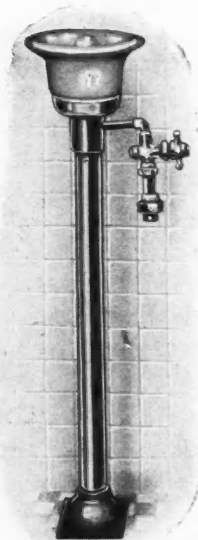
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ANNOUNCEMENT is made by the California Redwood Association of the opening on July 1st of its new Branch Office, located in the Building Material Exhibit, Metropolitan Building, Fifth and Broadway, Los Angeles.

"This branch is necessary," states R. F. Hammatt, secretary-manager of the Association, "adequately to satisfy the demands upon our 'Redwood Service'; demands from retail dealers and from the building public, which are becoming heavier each month. With our Los Angeles Branch an established fact, we expect to be able to make that 'Service' more easily available and more valuable to dealers in Southern California. In addition, we plan to extend that service to new fields.

"The Los Angeles Branch will be in charge of Mr. Max E. Cook, who, with fourteen years active experience in city, suburban and country architectural practice, has for the past six years been Farmstead Engineer for the California State Land Settlement Board."

In speaking of his work as Farmstead Engineer at the 9,000-acre Delhi Colony in the San Joaquin Valley of California, Mr. Cook says:

"It is well known that farm buildings, more than all others, suffer from lack of adequate paint. At Delhi, recognizing the fact that it might be impossible to keep the settlers' buildings on which the State loaned up to 60 per cent of their value, properly painted in the years to come, we adopted Redwood as the standard of construction for all sills, underpinning, siding, barn boards and exposed finish."

"This standard was set up because we knew of no wood that could withstand lack of paint and hold up better otherwise under such adverse conditions as are commonly met on the farm. In addition we felt that Redwood was, all things being considered, the more economic for farm construction purposes."

* * *

HANDLERS of building materials, construction engineers and others in the building world whose activities touch in any way on the fertile field of inventions will be interested in learning of the Exposition of Inventions to be held December 8th to 13th, inclusive, 1924, in the famous Engineering Societies Building, New York City. The American Institute of the City of New York is handling this display through its Inventors' Section, with behind it an experience of ninety-six years in fostering and portraying American industrial life.

A feature of the Exposition will be exhibits from the leading American industries showing developments of various machines, utilities and processing methods. In all fields the ingenuity of the inventor and the part he has played in the progress of America will be emphasized.

The American Institute also established the first permanent exhibit—an idea later adopted in various industries where "machines, models, specimens and drawings" were displayed to the public. Great annual fairs of the Institute, begun in 1928 and held at such widely known places in their times as Niblo's Garden, Castle Garden, Crystal Palace, Palace Garden, the Academy of Music and Madison Square Garden, in New York City, portrayed year after year the advancement in agriculture, commerce, manufactures, science and the arts until, with the expansion of the country's business in the last quarter century, the idea developed into the more famous world fairs and national and international expositions under various auspices and managements.

Arrangements for the display of working models or actual devices at the Exposition of Inventions can be arranged through a Committee of the American Institute at 47 West 34th Street, New York City.

SIMPLIFIED LINES EFFECTIVE IN MANY INDUSTRIES JULY FIRST

WASHINGTON: The first of July is an important date for a number of industries, according to Ray M. Hudson, chief of the Division of Simplified Practice, Department of Commerce. It represents the time when simplification becomes effective in a number of industries which, with the co-operation of the Division, have discovered an excess of varieties of their products, and in which the producing, distributing and consuming groups have agreed that fewer sizes, styles or other variations would serve the purpose previously served by many items.

Two very important industries are affected by their previous decisions in conferences held under the auspices of the Division. One is the lumber industry, which, after spending many months in considering simplification and standardization, reached an agreement some time ago which will result in a reduction of nearly 60 per cent of the number of finished yard lumber items and will make effective certain standards for the protection of both producer and consumer. It is predicted by lumber experts that this action will be of appreciable value in the effort to check the present annual waste in the lumber industry, which is estimated at \$250,000,000 a year. The other big industry which applies its simplification agreement is the paper industry, which will make effective certain basic sizes, as well as weights.

Still other industries whose simplification programs become effective July 1st are the forged tool group, range boiler group, and blackboard and roofing slate, in each of which sweeping reductions have been made.

* * *

TESTS MADE UNDER DIRECTION OF HOUSING DIVISION OF COMMERCE DEPARTMENT POINTS TO ECONOMIES: SAVINGS OF FROM \$50 TO \$100 IN INSTALLING SYSTEMS FOR ORDINARY DWELLINGS

ANOTHER material cut in the cost of building construction is assured the home builder who follows the directions included in a booklet "Recommended Minimum Requirements for Plumbing Installations in Dwellings and Similar Buildings," just released by the Department of Commerce.

This report, which is the result of investigations and tests conducted under the direction of the Department's Housing Division in co-operation with a group of distinguished engineers and expert plumbers, shows that a saving of from \$50 to \$100 can be effected in the plumbing costs of ordinary dwellings.

In conducting these tests, which continued over a period of two years, whole systems of piping and fixtures similar to those in use in ordinary buildings were built, tested, and wrecked to make way for others more economical in cost, and efficient in operation.

The results disclose that the present customary house traps can be safely omitted; that many feet of vent pipe formerly thought necessary can be omitted; and that in innumerable cases three-inch pipes can be used in place of the four-inch standard as fixed by many municipal building codes.

This report includes a plumbing code recommended for adoption by cities and towns and gives detailed information for the economical design of plumbing systems, the choice of materials and fixtures and many other facts of interest to builders and home owners. Copies may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., for thirty-five cents a copy.

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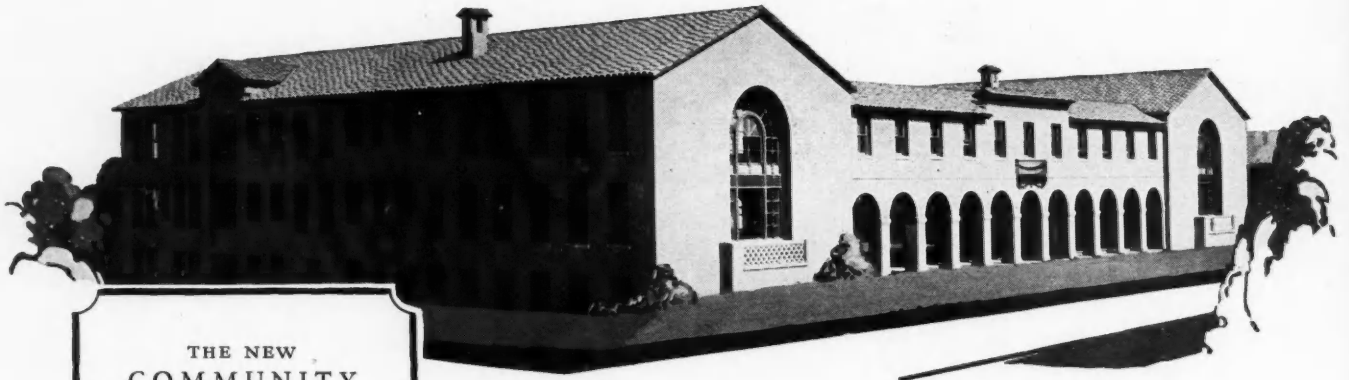
The names of the buildings in which RAYMOND GRANITE has been used reads like a page from a Blue Book of the most notable structures of the West.

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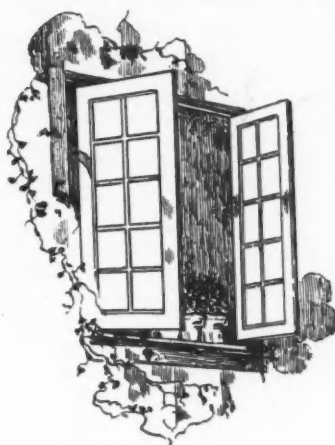
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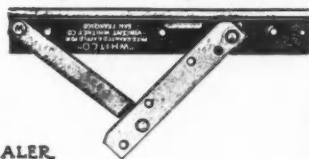


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tect and the sculptor practically unlimited opportunity to express their ideals of beauty.

The booklets, shown above, contain a wealth of practical information on concrete. The list is as follows: "Concrete Data for Architects and Engineers," "Portland Cement Stucco," "A Manual of Concrete Masonry Construction," "Concrete School Houses," "Concrete Hotel, Apartment and Office Buildings," "Mercantile and Industrial Buildings of Concrete."

Let the nearest office listed below know which booklets you want. They will be sent without obligation

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